



THE NATIONAL SPORTING LIBRARY

NEWSLETTER

A Research Center for Horse and Field Sports

Fall 1995 No. 45

Polo in Print

Dr. Horace Laffaye

The first book on the game was *Polo in India* by George J. Younghusband, published in London in 1890. Capt. Younghusband, a polo-playing officer of the Queen's Own Corps of Guides and a gifted writer in other fields, had a sound knowledge of the game and a certain dry humor. He followed this work seven years later with *Tournament Polo*, in which he examined the game played at a higher level of competence in the Indian sub-continent.

Although not devoted exclusively to polo, the Badminton Library's volume on *Riding and Polo* is an important work. The chapters on polo by James Brown covered the antiquity of the game, polo in England and India and its rules, breeds and training, and notes on famous players. First published in 1891, it went through several editions and eventually became a volume on its own. It is readily available with the exception of the large leather edition, which was limited to 250 copies.

Moray Brown followed this with *Polo*, in which Cuthbert Bradley's illustrations depict good draftsmanship and plenty of action. A second edition was edited by the prolific Reverend T.F. Dale, who wrote, among others, *The Game of Polo; Riding*



FROM POLO MAGAZINE, OCTOBER 1930

Tommy Hitchcock (left) was an American sports hero in the 1920s and 1930s, the likes of Babe Ruth and Bobby Jones. Here he is shown playing on the American team that bested England in the 1930 International Match at Meadow Brook, Long Island, N.Y. Hitchcock is the subject of a biography by Nelson Aldrich Jr. that was published in 1984.

and *Polo Ponies; Polo: Past and Present*; and finally the sumptuous *Polo at Home and Abroad*. The 100 copies of the deluxe edition done in vellum are quite desirable and command a hefty price on the rare occasions they appear on the market. The illustrations by G.D. Armour have great character and charm and display a strong understanding of the game.

Since the Indian Empire was the cradle of polo, it is not altogether surprising to find a plethora of early works originating from that exotic land. Mention must be made of *Station Polo* written by Hugh Stewart under the nom de plume "Lucifer," and *Hints to Polo Players in India* by Henry de Beauvoir De Lisle, both published before the turn of the century. Capt. (later Gen.) De Lisle led a very

successful Durham Light Infantry team to several championships at a time when polo was monopolized by cavalry regiments.

De Lisle expanded his work and in 1907 published his own *Polo in India*, which merited three editions. The author explained what he called the three principles of polo: the passing game, pace and goal-getting. His last endeavor in this field was his well-known *Tournament Polo* in 1938, 41 years after his initial effort. It was illustrated by Maurice Tulloch, a former Indian army officer whose very sensitive horse portraiture is quite rare.

Back in the United Kingdom, *Polo* came from the pen of Scottish player T.B. Drybrough, an expert in laying out polo grounds. It is a comprehensive tome on all

In This Issue

Leader of the Pack

Curator Alexander Mackay-Smith on George Washington's passion for foxhunting.

Ladies on Horseback

Mary Midkiff explores the NSL's books on women and horses.

Two Thumbs Up!

Crompton Smith Jr. Smith donates classic steeplechasing films of his rides on the legendary Jay Trump.



"Arcades Ambo—Ride Him Off" is included in the Badminton Library's volume *Riding and Polo*, first published in 1891.

aspects of the game at that time. A revised edition included American polo in California and in the eastern states.

The only remaining book of note to emerge from the Victorian era was Capt. E.D. Miller's *Modern Polo*, destined to become a classic. Ted Miller, the eldest of the famous brothers and an international player of repute, was acknowledged to be the foremost expert on polo ponies. He was also a founder of both the Rugby and the Roehampton clubs, the latter still extant. The six editions of *Modern Polo* encompassed three decades.

Americans On the Boards

The first American book exclusively on polo was H.L. Fitzpatrick's *Equestrian Polo*, one of the volumes in Spalding's Sporting Library. It was published in 1904 and modestly priced at ten cents. This was followed by *A Manual of Polo* from the regimental press of the 14th U.S. Cavalry, then stationed in the Philippine Islands at Fort Stotsenburg, now known as Clark Field. In reality it was written by William Cameron Forbes, then governor general of the Philippines, perhaps as a warm-up for his more famous work.

Forbes's *As to Polo*, the most important American book on the tactics of the game, made its appearance in 1911. The basic principles of this work, which was privately printed in Boston, have withstood the assault of time, and his lucid description

of the "column" or "right of way" game is as valid now as it was then. Interestingly, one well-known British reviewer haughtily dismissed this standard work on the game, writing: "Hardly known in this country, it does not call for notice."

The period prior to World War I saw a good number of books on the game or the ponies. Many included recollections and reminiscences dear to the authors of that time. A little booklet by Walter Buckmaster, a stockbroker and the foremost English player of the time, contains some of the best advice on the tactics and strategy of the game. Initially a series of articles in *Baily's Magazine*, it was published as *Hints for Polo Combination* and is an unusual find. D.W. Godfree, a subaltern in the 21st Lancers, authored *Some Notes on Polo*, and John Hardress Lloyd, an international 10-goaler from Ireland, compiled his contributions to *The Irish Field* in a similarly titled brochure, *Polo: Some Notes on the Game*.

The inter-war years produced an extraordinary number of publications dealing with different aspects of the game. Since polo was still a sport exclusive to the wealthy (and by then on a reduced scale to the army), books published in England were frequently by the titled and by officers; some were revisions of earlier works.

With regard to the technicalities of the game and in chronological order, "A Lover of the Game" presented his *Letters on Polo in India*. Originally written in 1911 and intended

for a young officer who did not survive the war, it was published in 1918. This was followed shortly thereafter by Major Anderson's *Hints on Polo*. A more significant work was *Practical Polo*, which was issued in India under the authorship of "P.O.V." When J.A. Allen reprinted this little book for beginners in the late '50s, the name of the writer, Lt. Gen. Wilmot G.H. Vickers, came to light. It is illustrated with amusing line drawings.

Another future general, Richard Lumsden Ricketts, authored *First Class Polo*, which advocated the concept of the "straight-to-goal" approach, as opposed to Forbes's column game. Ricketts was the pivot man in the great Alwar team which went undefeated for a long time in India.

Then *An Introduction to Polo* by Marco appeared. Marco, better known as Lord Louis Mountbatten, relied on the editorial help of his friend Peter Murphy. The book that resulted set an unsurpassed standard as a textbook on all aspects of the game. Lord Louis's well-known penchant for almost obsessive attention to detail, meticulous planning, and clear exposition of a solution to a particular problem is well borne out in this thoughtful work. As befits a classic, it has been published in several editions.

Marco's *An Introduction to Polo*, Miller's *Modern Polo* and Forbes's *As to Polo* form the cornerstone of any polo library.

Another fine book from the '30s was the volume on polo from the Lonsdale Library edited by the Earl of Kimberley, who,

THE NATIONAL SPORTING LIBRARY NEWSLETTER

Fall 1995, No. 45

published quarterly by

The National Sporting Library

301 West Washington Street

P.O. Box 1335

Middleburg, Virginia 22117

(540) 687-6542

Laura Rose, Editor

Copy deadline for the next newsletter:

Dec. 15

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weekdays from 10 a.m. to 4 p.m.

Appointments are encouraged.

when Lord Wodehouse, reached the 10-goal mark and played for England in the Westchester Cup. It had contributions by a galaxy of names such as Marco, Geoffrey Brooks, R.L. Ricketts, and Peter Vischer, who was the editor of the American magazine *Polo*.

In the United States, Princeton's coach, Walter Devereaux Jr., wrote his excellent *Position and Team Play in Polo*, published by Brooks Brothers. The same haberdashers-turned-publishers presented a tiny (3" by 4 1/2") brochure simply entitled "Polo," presumably as a promotional tool.

Goals for Pony Training

Several books on polo ponies came about at this time, among them G.W. Hobson's *Ideas on Breaking Polo Ponies*, Grove Cullum's widely known *Selection and Training of the Polo Pony*, and Col. Frank Ramsay's *Polo Pony Training*. Wilfred Sheppard gave us the longest title in this field with his *A Guide to Training and Stable Management of Polo Ponies for Beginners in India*. How to Make a Polo Pony could be learned from two authors who preferred to identify, or rather hide, themselves as "Snaffle-Cavesson" and "Standing-Martingale."

The famous Derrydale Press brought out the beautiful *Polo Ponies* by Lt. Paul G. Kendall of the U.S. Army. This book is highly desirable when in good condition.

Studies dealing with the history of the game were plentiful. A writer using the pseudonym "The Sportsman" edited the limited edition of *Polo and Coaching* in a nice red morocco binding. In 1921 Arthur Coaten brought out *International Polo*, a continuation of his earlier work narrating the Westchester Cup series.

F. Gray Griswold, who had been instrumental in the early stages of the series, also delved into the subject with *The International Polo Cup*. Newell Bent wrote the popular *American Polo*, a rather comprehensive and detailed history of the game, which also included *The Science of Hitting in Polo* by the great Devereaux Milburn.

Two works focus on the art of umpiring. The first is *Guide for Polo Umpires* by Capt. Wesley J. White, who, although only a two-handicap player,

was reckoned to be the best umpire of his day. Our old friend Marco wrote the second, *An Introduction to Umpiring*.

The gifted Paul Brown gave us a jewel in *Hits and Misses*, another Derrydale which is much sought after. *Hoofbeats*, a very nice work by Warren T. Halpin, contains a section on polo with an introduction by Stewart Iglehart. The limited edition is quite rare.

The only player to have merited a full-scale biography has been, quite appropriately, Tommy Hitchcock, the subject of a study by Nelson Aldrich Jr. Finally, the lavish *International Sport: Polo* edited by Alphons Stock is no more than a portrait gallery and biographical sketches of great and not-so-great players of the '20s.

After World War II, the output of polo books diminished. In England Capt. James Pearce wrote *Everybody's Polo*, although that was not the case in the post-war era. Equestrian artist John Board produced *A Year with Horses*, a sketchbook recording the bumper year of 1953, and the more detailed *Polo*. Richard Hobson wrote a little booklet, *Polo and Ponies*, and the British Horse

Society put out another, *Polo for the Pony Club*. In the United States, Harry Disston presented *Beginning Polo*, the only instructional effort to be produced in America since the war.

The early '70s saw Herbert Spencer's *Chakkar: Polo Around the World*, superbly illustrated with Fred Mayer's photography and containing short essays by such luminaries as Juan Carlos Harriott, Bob Skene, Marco (by then the Earl Mountbatten of Burma), Cecil Smith and Hanut Singh. In 1994 Spencer published *A Century of Polo* to commemorate the centennial of the Cirencester Club.

In 1978 Ami Shinitzky and Don Follmer produced *The Endless Chukker* on the centenary of polo in the United States. This eminently readable and well-informed work is lavishly illustrated and will surely become highly desirable, especially the deluxe edition. The latest additions to the growing library of polo are J.N.P. Watson's *The World of Polo*, a concise history of the game; Peter Grace's instructional *Polo*; and John Lloyd's coffee table book *The Pimm's Book of Polo*.

Fiction writers have not delved too deeply into polo, with some startling exceptions. The first is, of course, *The Maltese Cat*, a short story which shows Rudyard Kipling at his best. The story was originally published in the late '90s as part of *A Day's Work*, and has been hailed as the most brilliant description of the game.

J.K. Stephens' *The Last Chukker* reads like a detective novel and is the story of the final hours of Jeremy, a polo-playing British policeman in Burma. The narrative of the match, down to "a crumpled red form," is breathtaking.

So, reader, if you have lasted this long, you have taken a quick tour of the most important books on polo. Knowing more about it can only add to the enjoyment of playing and watching this grand and ancient game.

Dr. H.A. Laffaye grew up in a polo-playing family on a cattle ranch in Argentina, and played the game for many years at the Fairfield County (Conn.) Hunt Club. Laffaye collects polo art and books, and has written three books on the game, including the *Diccionario de Polo*.



Paul Brown's talent in illustrating the game of polo has been unmatched. This pen-and-ink drawing appeared in his 1949 book *Polo*.

Comments from the Curator

By Alexander Mackay-Smith

George Washington, Foxhunter

George Washington's early enthusiasm for foxhunting was aroused by Lord Fairfax, who established a pack of hounds in northern Virginia in 1749. As a young man, Washington was a surveyor for Fairfax, and frequently hunted with him over Fairfax's favorite hunting territory in the Shenandoah Valley near White Post.

Washington was initially occupied with making the 4,000-acre Mount Vernon fully productive, so he waited until 1767, eight years after his marriage to Martha Dandridge Custis, to begin assembling his pack. He built a kennel at Mount Vernon and ordered a complete hunting kit from England.

Washington's step-grandson, George Washington Parke Custis, the father of Mrs. Robert E. Lee, described the kennel in the September 1829 issue of *The American Turf Register*. "It was situated about a hundred yards south of the family vault in which at present repose his venerated remains. The building was a rude structure, but afforded comfortable quarters for the hounds, with a large enclosure paied in, having in the midst a spring of running water."

Custis stated that during the hunting season Mount Vernon had many sporting guests from nearby, Maryland and elsewhere. Their visits sometimes lasted weeks. The guests were entertained in grand style. Washington, always

superbly mounted, in true sporting costume—blue coat, scarlet waistcoat, buckskin breeches, top boots, velvet cap and whip with long thong—took the field at dawn with his black huntsman, Will Lee, who used a circular French horn.

Custis wrote: "The habit was to hunt three times a week, weather permitting; breakfast was served on those mornings at candle; and ere the cock had done 'salutation to the morn,' the whole cavalcade would often have left the house ... The foxes hunted were grey foxes with one exception. This was a famous black fox which, differing from his brethren of 'orders grey,' would flourish his brush, set his pursuers at defiance, and go from ten to twenty miles on end, distancing both dogs and men; and what was truly remarkable, would return to his place of starting on the same night, to be found there the ensuing morning... The chase ended, the party would return to the mansion house, where at the well spread board, and with the cheerful glass, the feats of the leading dog, the most gallant horse or the boldest rider, together with the prowess of the famed black fox, were all discussed."

It is my belief that the "black" fox was actually a red, which were mostly confined to the north at this time, thus a rarity in the south.

Washington was a hound man through and through. His diaries contain minute details about foxes, hounds, the course of every hunt, as well as matings and kennel management, but nothing about horses, fences or other obstacles. In point of fact, he rode only to hunt, to be close to his hounds and the progress of the chase.

Nevertheless, Washington was an excellent horseman, and his horses were well schooled. This is indicated in the *Turf Register*: "He rode, as he did everything, with ease, elegance and power. The vicious propensities

of horses were of no moment to this skillful and daring rider. He always said that he required but one good quality in a horse, to go along."

Having imported his hunting clothes from England, one might suppose that Washington would have also imported his hounds. This astute foxhunter was obviously well aware, however, that no master ever sells a good hound, that a first-class pack cannot be bought, but must be bred. Others who hunted hounds in the area included Robert Alexandria of Abington (now Arlington, Va.), Col. Daniel McCarty and Richard Chichester. Washington was able to decide which hounds of the neighboring packs were the best and to breed to them accordingly.

There was an exception to the never-buy-hounds theory. It seems that Washington's near neighbor, Capt. Posey, kept hounds and often hunted with Washington. Posey fell upon hard times; in 1769, Washington acquired his pack in a foreclosure sale. These hounds, many black and tan in color, became his foundation stock. When Washington was reestablishing his pack following the Revolutionary War, he received 3 1/2 couple from his friend Marquis de La Fayette in France. From what I surmise, however, these hounds were fine on stags but left a lot to be desired on fox.

However, one of the French hounds, Vulcan, had a fine nose for ham. During one dinner party at Mount Vernon, the lady of the mansion discovered that the main course was missing. Custis described what had transpired when the hound had wandered into the kitchen: "Vulcan fastened his fangs onto the ham... and bore off the prize."

Washington visited and inspected his kennel morning and evening, the same as his stables. It was his pride, and proof of his skill in hunting, to have his pack so critically drafted as to speed and bottom that in running, if one leading dog should lose the scent, another was at hand immediately to recover it, and thus, when in full cry, you might cover the pack with a blanket.

Washington's style of hunting developed a hound with a very delicate nose that could follow a cold line for hours. The plan was to hunt early enough so that hounds could follow a night line, perhaps two or three hours old, to where the fox lay. These methods would not suit people who like to sleep late and are only looking for a good gallop. It did, however, produce hound work that was, and still is, the delight of those who ride in order to hunt.

Editor's note: Much of the material in this article was taken from a video made by the Museum of Hounds and Hunting, Morven Park, Leesburg, Va. Mr. Mackay-Smith narrated this video with Sherman P. Haight Jr.



FROM THE LOUDOUN-FAUQUIER MAGAZINE, FALL 1931

The Christmas Meet at Mount Vernon, from a painting by John Ward Dunsmore.

Seen in the Stacks . . .

*Former NSL librarian **Judith Ozment** and husband **Jack** paid the library a visit during a trip to Virginia. The Ozments now live in Mesa, Ariz. Judy continues her interest in libraries through volunteer library work.

***Kathy Waldo** of Aldie, Va., enjoyed a look at the NSL's books on horsemanship; Waldo's area of interest is Islamic horsemanship.

***Sudzie Brownell** of Purcellville, Va., took a tour of the collection when dropping off a donation for a friend.

***Chuck List**, a philosophy professor at SUNY-Plattsburgh in New York, researched the general sporting book collection for a book on the ethics of hunting.

***Faisal A. Dean** of Front Royal, Va., paid the NSL a visit in the company of NSL curator **Alexander Mackay-Smith**.

***Kathy Donovan** of Round Hill, Va., visited the NSL in search of ideas for stationery designs for her business, Stoneleigh Stationery.

***Bob Clements** of Purcellville, Va., took a look at the NSL's books on equine dentistry.

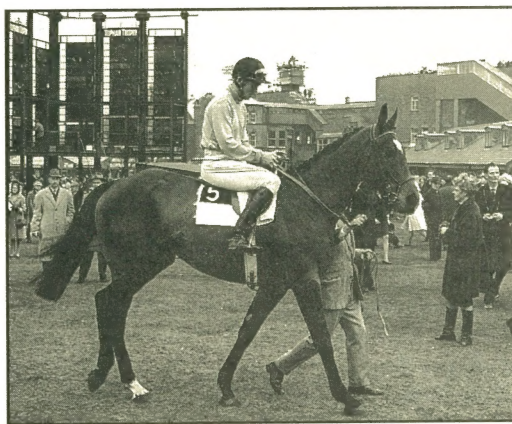
***Ingrid Cartwright** of The Plains, Va., researched sporting art for an article celebrating 50 years of cover art for *The Chronicle of the Horse*.

***John Buswell** of Warrenton, Va., and **Mark Patten** of Mechanicsville, Va., researched combined training history in old copies of the *Chronicle*.

***Clive Richardson** of Ulverston, England, spent many days toiling over the NSL collection for a book on the history of horsemanship. Richardson already has books on the Hackney and the Fell Pony to his credit.

***Dr. Susan Baker** of Laredo, Texas, visited the NSL to obtain design ideas for a home redecorating project related to tack rooms. Baker's father, and her sister, NSL member **Julia Scoville** of Reston, Va., also made the trip.

***Marion Stanford** of Hamilton, Texas, toured the collection.



PETER WINANTS PHOTO

A pensive Crompton "Tommy" Smith Jr. leaves the paddock on Mary C. Stephenson's Jay Trump on the way to winning the English Grand National in 1965. Smith became the first American jockey to win the race.

Crompton Smith Jr. Smith Donates Steeplechase Films

The Library's collection of films and video tapes of important horse sports was given a big boost by the gift from Crompton "Tommy" Smith Jr. of eight reels of 16 mm film of steeplechase racing. Much of the footage is of Jay Trump, who was ridden by Smith to win the English Grand National in 1965.

Smith's films were edited and run through a process that minimizes scratches and flaws, then transferred to VHS videotape.

Video Roll 1 is Pathe's color highlights of Jay Trump's Grand National, while Roll 2 covers every detail by BBC of the same race in black and white. The 1965 Grand Steeple de Paris (the French Grand National), in which Jay Trump was a close third, is featured on Roll 3. This footage was produced by NBC's "Sports in Action." Roll 4, also by NBC, has an interview with Smith before the 1966 Grand National, then footage of the race. Roll 5 is of CBS's "Summer Sports Spectacular" in 1961, which was on steeplechase racing. It has coverage of the Grand National (Md.) Point-to-Point, the Maryland Hunt Cup and the English Grand National, along with interviews with trainers, jockeys and officials.

P.W.

***Mark Thompson** of Great Falls, Va., perused the NSL's foxhunting collection.

***David L. Craig** of Turnure Architecture and Design in Middleburg researched the construction of dressage rings for a design project.

***John K. Gott** of Arlington, Va., enjoyed a peek at some of the beautiful books in the Daniels collection. Gott is a former librarian and a mainstay of the Fauquier (Va.) Heritage Society.

***Barclay Rives** of Keswick, Va., researched the coaching history of his grandfather, Reginald Rives.

***Betsy Coleman** of Middleburg took a tour of the collection.

***Kathy Ax** of Middleburg put her hands on information about horse training.

***Jeff Kleinman** of Middleburg researched sporting art history.

*Young rider **Libbi Johnson** of Catlett, Va., enjoyed books on horses and English riding.

***Norine Dworkin** and Jim Fischer of New York took a trip through the stacks.

***Anne Wiktor** of The Plains, Va., enjoyed a look at the NSL's early and modern books on dressage and horse training.

***Kari LaBell** of Lovettsville, Va., researched side-saddle and lady riders, for her work with living history portrayals.

***Jennifer Hammer** of Martinsburg, W.V., a student at Shepherd College, researched therapeutic riding.

***Anita Ramos** of Centreville, Va., got an eyeful of the new Daniels collection.

***Morgan, Ed and Paula Raines** of Memphis, Tenn., stopped in and looked into books on horse psychology while passing through Middleburg on vacation.

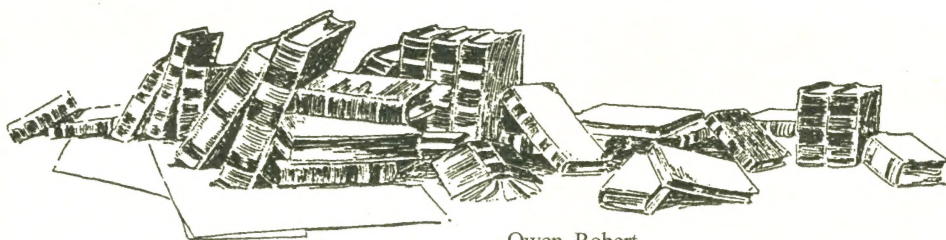
***Florence Hillman** of Middleburg researched old-time remedies for sick horses.

***Wendy Carlson** of New Milford, Conn. and **Leslie Kwapien** of Boynton Beach, Fla., stopped during a visit to the hunt country. **Carlson**, whose photographs appear in *Spur* and other publications, researched the Millbrook Hunt.

Books Wanted

The following is a list of books not yet in the collection of the National Sporting Library. If you have any of these titles, we hope that at some point you will consider donating them to the Library, where they will be accessible to horse lovers, scholars, students and pleasure readers.

Gifts of books to the Library are tax-deductible. For more information on donations, contact the NSL at (703) 687-6542.



Aldin, Cecil
A Sporting Garland
London: Sounds & Co., n.d.

Allen, John
Principles of Modern Riding for Gentlemen
London: Tegg, 1825.

Alvisi, Alessandro
Horse and Man
London: Country Life, 1939.

Armstead, Hugh
The Artistic Anatomy of the Horse
London: Balliere, Tindall and Cox, 1900.

Baker, Margaret Joyce
Anna Sewell and Black Beauty... A Biography
London: George G. Harrap, 1956.

Benson, Jack Leonard
Horse, Bird and Man: The Origins of Greek Paintings
Amherst: University of Massachusetts Press, 1970.

Binstead, Arthur
A Pink 'Un and a Pelican
London: Bliss Sands & Co., 1898.

Birch, Noel
Modern Riding and Horse Education
Chicago: American Veterinary Publishing Co., 1919.

Childs, Marilyn
Training Your Colt to Ride and Drive
New York: Van Nostrand Reinhold, 1969.

Clarke, Celia and Debbie Wallin
The International Warmblood Horse
Middletown, Md.: Half Halt Press, 1991.

Collins, George
Tales of Pink and Silk
London: Vinton, 1900.

Duhousset, E.
Le Cheval Allures Exterieur, Proportions
Paris: Vve A. More & Cie, 1881.

Evans, George Ewart
Horse Power and Magic
London: Faber and Faber, 1979.

Hester, George
Capt. Hester's Equestrian Primer
Hollywood: Hester Company, 1934.

Heywood, William
Palio and Ponte
London: Methuen, 1904.

Hislop, John
Flat Race Riding
London: J.A. Allen, 1987.

Hobusch, Eric
Fair Game
New York: Arco, 1980.

Humphris, E.M.
The Life of Fred Archer
London: Hutchinson & Co., 1923.

Hurst, Mrs. Victor
Ponies and Riders
New York: Charles Scribner's Sons, n.d.

Jackson, Alastair
The Great Hunts: Fox Hunting Countries of the World
Newton Abbot: David & Charles, 1989.

Joussemaume, Andre
Progressive Dressage
London: J.A. Allen, 1978.

Lennox-Boyd, Christopher, et al.
George Stubbs: The Complete Engraved Works
London: Sotheby's Publications, 1989.

MacGregor-Morris, Pamela
The History of the H.I.S. (Hunter's Improvement Society)
Saltash, Cornwall: The Trematon Press, 1986.

MacLay, E.
The Art of Bev Doolittle
New York: Ballantine, 1991.

Mairinger, Franz
Horses Are Made to Be Horses
New York: Howell, 1986.

Manning, Landon
The Noble Animals, Tales of the Saratoga Turf
Saratoga Springs, N.Y.: The Author, 1973.

Marsh, Sam
Hunting, Showing and 'Chasing
London: Jarrolds, n.d.

Marshall, Leonie
Glossary of Judge's Dressage Terms
London: J.A. Allen, 1979.

Meredith, G.W.L.
Preparing the Point-to-Points Horse
London: Horse & Hound, 1936.

Napier, Miles
Blood Will Tell
London: J.A. Allen, 1977.

O'Connor, Sally
USCTA Book of Eventing
South Hamilton, Mass.: The Association, 1983.

Oliveira, Nuno
Classical Principles of the Art of Training Horses
Caramut, Vic.: Howley and Russell, 1983.

Owen, Robert
The Country Life Book of the Horse
London: Country Life Books, 1979.

Pastene, Alexander
Riding Contact
Hilton Head Island, S.C.: Cooper Clark, 1987.

Pennell-Elmhirst, Edward
The Hunting Countries of England
London: Horace Cox, 1882.

Richardson, Charles
Practical Hints for Hunting Novices
London: Horace Cox, 1906.

Rittenhouse, Jack
Carriage Hundred: A Bibliography of Horse-Drawn Transportation
Houston: Stagecoach, 1961.

Roe, Frank
The Indian and the Horse
Norman, Okla.: University of Oklahoma Press, 1955.

Runnquist, Ake
Horses in Fact and Fiction
London: Jonathan Cape, 1957.

Russell, Valerie
Heavy Horses of the World
White Water, Wisc.: Heart Prairie, 1983.

Salensky, W.
Prjevalsky's Horse
London: Hurst & Blackett, 1907.

Saurel, Etienne
Le Cheval
Paris: Librairie Larousse, 1966.

Scrutator
Recollections of a Fox-Hunter
London: Philip Alan, 1925.

Sirotek, Robert L.
The Wayne-DuPage Hunt
Broadview, Ill.: N.p., 1980.

Stephens, Martin
Novice's Luck
New York: Scribner, 1936.

Stewart, F.A.
Hark to Hounds
New York: Scribner, 1938.

Street, David
Horses, A Working Tradition
Toronto: McGraw-Hill Ryerson, 1976.

Tylden, G.
The Rise of the Basuto
Cape Town: Juta, 1950.

Whitehurst, Fred
Hark Away
London: Tinsely Brothers, 1879.

Whitney, C.V.
High Peaks
Lexington: University Press of Kentucky, 1977.

Woodward, William
Gallant Fox
New York: The Derrydale Press, 1931.

Women, Horses and the NSL

Mary D. Midkiff

When I was first introduced to the stacks at the National Sporting Library, it became evident there was a great deal more history on my pet subject, the relationship of women and horses, than I had anticipated. During my research days at the Library, I was literally transported back in time and became more and more involved with the voices of females who loved and lived horses.

I spent several weeks poring over rare sporting books looking for threads which would tie female riders of the past to those of the present. Not surprisingly, there were both negatives and positives to be found, and even less surprisingly, the negatives generally came from the male point of view.

Edward Stanley wrote in 1827 in *The Young Horsewoman's Compendium*, his textbook for young women learning to ride:

"Ladies in the acquirement of a sufficient knowledge of riding for the common purposes of exercise, which he humbly conceives, is as much as is necessary for them to acquire in the art; as, from the peculiarity of their seat, they must not expect to arrive at any great degree of proficiency in the higher airs."

In Stanley's view, we have peculiar seats and not much chance of succeeding as riders using our bodies or minds.

I did, however, find that some positive attention had been paid to women's riding over the past 300 years, and that there were women bold enough to use their own names and write about their experiences and philosophies. In 1884, Elizabeth Karr, author of *The American Horsewoman*, observed:

"It cannot be too strongly impressed upon riding teachers that in every riding-school where ladies are to be taught, there should be at least one lady assistant. A gentleman can give all of the necessary instructions about the management of the horse and the handling of the reins better than most ladies; but, in giving the idea of a correct seat and the proper disposal of the limbs, the presence of a lady assistant becomes necessary; in these matters she can instruct her own sex much better than a man can."

In their 1932 *To Whom the Goddess*, Lady Apsley and Lady Shedden pointed out that "astride or side-saddle" was the compelling question throughout the centuries in English



This illustration appeared in Mrs. J. Stirling Clark's The Habit and the Horse, one of the classic works of sidesaddle riding.

riding. Apsley and Shedden track women and riding back to the 1300s, when the earliest female riders rode astride. This put a new spin on things:

"It is on record that a Roman general commanding the army occupying the Rhine in the days of one of the later emperors was reprimanded for riding in trousers and permitting his wife to do so also. In fact, all women who rode at all rode either astride or pillion behind a man until the 14th century. The first side-saddle is said to have been introduced into England by Anne of Bohemia, wife of Richard II, about 1380, but for a long time side-saddles were only used by the wealthiest ladies of quality. For the majority it must have been a matter of astride or pillion-riding."

In combination with research I conducted at Colonial Williamsburg, several NSL references verified that fashion controlled much of the evolution of English riding for women, while in the western United States, riding was more of an instrument of survival.

On the fashion side, in the 17th century women wore volumes of petticoats under large skirts; fitted waist coats; high collared, long-sleeved blouses; hats with ribbons, feathers and bows; and shoes and stockings. Clothing proved to be a hazard more than an aid, and riding on a regular basis was not at all an attractive proposition.

Women became more evident in the hunting field toward the middle of the 19th century. With the advent of the "leaping horn" in the 1850s, women found a new sense of security and balance. More women began riding for sport, and riding fashions changed to meet the growth. Pantaloon, boots and divided skirts came into vogue, providing the rider with more comfort and practicality.

In the West, women were more apt to want to dress and act like men, simply for survival. Dressing and riding like men was safer, more practical and more comfortable for long days in the saddle working with livestock.

It was refreshing reading about riding as exercise. Several authors recommended it for a lady's general health and outlook. As Belle Beach noted in her 1912 *Riding and*

Driving for Women: "For women, quite as much as and even more than for men, it is of all exercises the one best adapted to keep them in condition, to restore the glow of health, and to key up the whole system to respond to all the delights of life."

In *Modern Side Saddle Riding* (1907), E.V.A. Christy stated: "There is no finer exercise than riding. It brings into play many of the best qualities of mind and body and gives suppleness and grace to the figure, beautifies the complexion and invigorates health. A woman is said to look her best on horseback, and certainly, when well dressed and well mounted, her figure and her carriage are seen to great advantage."

News that is not so new came from the books authored by female trainers. A woman's strength in riding lies in her ability to finesse a horse and use touch and sense over force. Said C. De Hurst in *How Women Should Ride* (1892): "When a woman gives her horse to understand that he will be ruled by kindness, he is very certain to serve her far more willingly and faithfully than if she tried to control him by force."

The women who rode and spoke out about riding in recent centuries deserve our admiration. Today females make up more than 75 percent of the participants with horses in America. They and their instructors can gain a great advantage from the voices of the female riders of the past.

Midkiff is the author of the forthcoming book Fitness, Performance and The Female Equestrian. Her "Women and Horses" workshops have been held around the country.

Book News and Reviews

TRAINING THE THREE-DAY EVENT HORSE AND RIDER. James C. Wofford. Doubleday Equestrian Library, 1540 Broadway, New York, NY 10036. 1995. 247 pp. Illus. Index. \$27.95.

From the moment you pick this book up, it is obvious that it was written by a man who cares deeply about his sport and his horses, and that his unique personality shines through. Although the title suggests that the subject matter may be highly specialized, novices shouldn't be daunted. In spite of the title, he does not assume that all of his readers are actually preparing for a three-day. In fact, one of the first subjects he tackles is what, exactly, is a three-day event.

The book is organized in a logical way, beginning with an introduction where the author explains his own considerable history and background in the sport. He goes on to a brief history of the development of the three-day event, and follows with a chapter on selecting a horse.

Don't skip this one, for though he covers the usual elements of conformation, soundness and temperament, he puts a special emphasis on the buyer's emotional response to the horse. He believes that you have to really *like* the horse to do well with him: "If I had to pick one thing that I had to hang my hat on, I would want the horse that I was going to buy to have a face that I would enjoy seeing poked over the stall webbing every morning, waiting for breakfast."

After a chapter on equipment for horse and rider, he gets to the heart of the matter, and gives the reader a thorough explanation of how to prepare horse and rider for the dressage, cross-country and show jumping phases of the sport. The author has trained or coached many of the top eventers in the United States, so his methods have been well proven.

The book is lavishly illustrated with photos of the author and many of his students, and the photos and the stories under them are by themselves worth the price of the book. Have you ever known a world-class rider to criticize his own position in a photo?

But don't neglect the text. Wofford solves basic problems shared by many riders, and does so with a wit and humor that make the book unique. For example, on the

subject of "timing," or finding a takeoff spot in front of a jump: "I feel the same way about timing my horse's stride that Garfield does about chocolate—I never met a stride I didn't like."

In the chapter on show jumping, he gives the rider exercises to learn how to accurately pace the related distances between fences. At the end of this section he says: "This may seem overly mechanical, but I can assure you when you pace a downhill vertical combination in deep mud, it makes a big difference that you know whether it is 21, 24, or 27 feet between elements because that will determine, to a great extent, your success or failure. It's not just a ribbon, it's your neck. Know what you are doing and then do it."

Wofford knew what he was doing when he wrote this book, and he did it. With the help of photographer Brant Gamma, he has created a work that any aspiring three-day rider must read, and any other rider interested in improving his basic horsemanship will find both helpful and entertaining. Don't miss this one; it is destined to become a staple of every reading rider's library.

D.D.

VETERINARY MEDICINE: AN ILLUSTRATED HISTORY. Robert H. Dunlop and David J. Williams. Mosby-Year Book, Inc., 11830 Westline Industrial Drive, St. Louis, MO 63146. 1996. 692 pp. Illus. Bibliography. Index. \$79.95.

The words "illustrated history" in this book's title don't prepare the reader for its multitude of visual and intellectual delights. The book is monumental, not only in the scope of historical material it covers, or in the number and quality of the illustrations included, but also just in its sheer size, weighing in at around 7 3/4 pounds.

But don't let the size put you off. The authors—Dunlop, a veterinarian/educator, and Williams, an art researcher/historian—have produced a work that traces the animal world and veterinary medicine from prehistoric times to the present. This exhaustive study is illustrated with 529 reproductions (half in color) of artworks from museums, libraries and private collections around the world.

The artists represented include such masters as John F. Herring, George Stubbs, Henri Rousseau, John Ferneley, Jean-Francois Millais, Peter Paul Rubens and

Theodore Gericault. However, as happy as I was to become reacquainted with some favorite masterworks from art history, I must confess that a personal favorite was Norman Rockwell's *County Agriculture Agent*, which shows a county extension agent checking over a young 4-H club member's calf while a number of other members of the farm family, both human and animal, look on.

Despite the scholarly sounding title, this book is not just for veterinarians and veterinary science students. As it sat on my desk awaiting review, it acted as a magnet. Each person to thumb through the book marveled at the illustrations, found at least a tidbit or two in the text that fascinated them, and, most of all, commented on the many years of research that the authors must have dedicated to the book's creation.

Though the book does not concentrate solely on horses, one can read about the horse in Paleolithic times, ancient Egypt, the Byzantine Empire, medieval Europe and Renaissance Italy. Those interested in early literature on the horse are treated to discussions of the works of Carlo Ruini, Cesare Fiaschi, Thomas Blundeville, William Cavendish and many others. It is interesting to follow the role of the horse, which has served man in so many ways over the centuries, in the development of veterinary medicine as a whole.

The writing is more active narrative than dry textbook drivel, peppered with enough historical detail to make for entertaining reading. Attractive page layout and design, and helpful subheadings, easily guide the reader through the text.

Few "magnetic" books come along. Don't miss the opportunity to let this one work its wonders on you.

L.R.

ADVANCED TRAINING FOR THE DRESSAGE HORSE. Tricia Gardiner. Ward Lock, London. Distributed in the U.S. by Sterling Publishing Co. Inc., 387 Park Ave. So., New York, NY 10016. 1995. 160 pp. Illus. Index. \$29.95.

Tricia Gardiner is well-known and respected in British dressage, having been a member of the British Dressage Team for the 1988 Olympics in Seoul. This is her second book, which complements her first, *Training the Dressage Horse, Novice to Medium*.



Don't let the title of this book mislead you to think it is only for those riding at the F.E.I. levels. In fact, the very first chapter, "The Early Training," very candidly explains points about the young dressage prospect that are very valid to those at the lower levels. For example, "Taking a young horse to a competition before the requirements of the novice test can be executed with ease and confidence may cause him to associate entering an arena with unpleasant ideas and discomfort. This can then take some time to eradicate."

If you are reaching for Grand Prix with your two or even five-year-old in the future, then you will enjoy reading the tangible explanations of the goals and methods. The chapters contain straightforward, easy-to-understand information on lateral work, flying changes, pirouettes, piaffe, passage, and musical freestyles. There are many photos that clearly illustrate the differences between young horses and advanced horses, and movements being incorrectly and correctly executed by the same horses so that differences in conformation and so on don't distort the point. There are also many diagrams to illustrate how movements are executed.

In training young horses in dressage, it is often tempting to take shortcuts in order to compete in the upper levels as soon as possible. But how do you tell if your horse is truly competent and a quick learner, or one that has been forced along the way? She gets right to the point and you've probably seen horses at the upper levels that won't meet this description: "At this level the horse is for the first time required to show truly extended paces. This means that when the horse is extending, the angle of the hind can-

non bone and that of the extended front leg should be the same, demonstrating that the extension is coming correctly from behind."

The only fault that could be found with this book, and this is really nit-picking, is a chart or explanation to equate the British dressage levels with the American dressage levels. But the text really isn't by levels, it's by where the horse is in his training and the movements in which he is being thoughtfully schooled, which is really more important. This book would be a great addition to any dressage rider's library.

L.C.

THEY'RE OFF! HORSE RACING AT SARATOGA. Edward Hotaling. Syracuse University Press, Syracuse, NY 13244-5160. 1995. 367 pp. Illus. Notes. Bibliography. Index. \$45.00.

This book, a real winner, isn't just for horse racing addicts, not by a long shot. Its appeal is the fascinating history of Saratoga Springs, N.Y., and the colorful people that molded the town and the race track. The characters include politicians, prize fighters, socialites, gamblers, gangsters and horsemen.

Hotaling first introduces us to a man described as "Saratoga's first tourist," George Washington, who killed time in the area at the conclusion of the Revolution. Washington was attracted by the natural springs, which were largely responsible for Saratoga becoming America's first national resort by the early 1800s.

Horse racing was outlawed in New York in the 1840s, but the trotting horse people bypassed the ban in 1847 under the guise of exhibition races. These were held at Horse

Haven, which is still in use as a training facility. "It's by far America's oldest sports facility in continual use," Hotaling wrote.

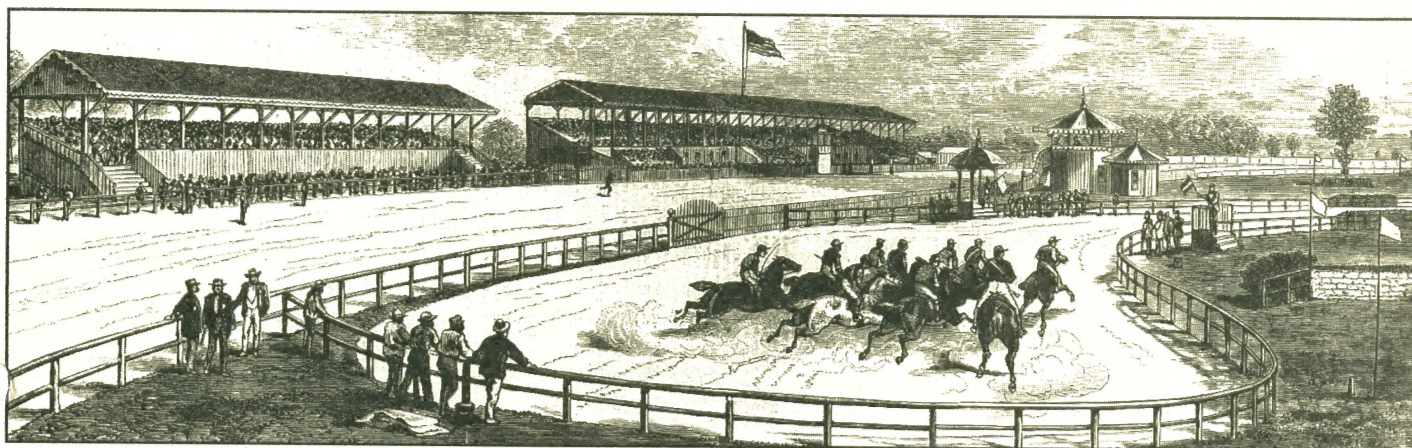
By 1858, "running" races (Thoroughbreds on the flat and an occasional steeplechase) were held at Horse Haven. Thanks to the leadership of John Morrissey the races were moved across Union Avenue in 1863 to the present site of the track. Morrissey is described by Hotaling as "America's first two-legged sports hero." He was world champion prize fighter, later a two-time member of the House of Representatives, and always a gambler and opportunist.

Hotaling stated that Saratoga is "America's first national Thoroughbred race meeting." You'll find that its history is embellished by legendary names—various members of the Jerome, Belmont, Whitney, Vanderbilt and Sanford families; gamblers "Bet-A-Million" Gates and "Diamond Jim" Brady; casino operators Canfield, Rothstein, Luciano and Linsky; stage stars Lil Russell and Sophie Tucker; colorfully named jockeys like "Soup" Perkins, "Snapper" Garrison and "Todd" Sloan; and the great horses, including Colin, Sysonby, Man o' War and his appropriately named friend Upset, Gallant Fox, Jim Dandy, Whirlaway, Secretariat, the 1994 hero Holy Bull, and many others, all described in intimate detail.

Hotaling's academic discipline is a valuable addition. His notes and bibliography are extremely thorough; he meticulously identifies his sources, which will facilitate further research in specific areas by fellow historians.

They're Off! is an important book.

P.W.



An illustration in Edward Hotaling's *They're Off! Horse Racing at Saratoga* shows the start of the Travers Stakes in 1875. This art originally appeared in *Leslie's Magazine*. Fences on the steeplechase course are visible on the right.

RIDING. A GUIDE FOR NEW RIDERS. Kate Delano-Conday Decker. Lyons & Burford Publishers, 31 West 21 St., New York, NY 10010. 1995. 174 pp. Illus. Index. \$16.95.

Kate Delano-Conday Decker took what can be an overwhelming topic for new riders and condensed it to a readable, useable format. This book is definitely only for new riders, however. It is basic, very basic.

While it is exactly what should be handed out in addition to the Pony Club's *Manual of Horsemanship*, it isn't just a kid's book. The quizzes at the end of the chapters will be fun for adults, Pony Clubbers and 4-H'ers alike. They're good questions. Not so easy that even the novice is insulted, and not so intense that answering correctly is hopeless.

Decker uses line art throughout the book, rather than photographs, to illustrate techniques and topics. This method works better than photos. The illustrations are clear. Using her description and the accompanying art, anyone could properly bridle a trained horse. She even shows exactly how to handle the bit in your hand while bridling.

I checked the written descriptions of the proper aids for different gaits and found them so clearly explained that I mentally double-checked myself. Decker uses simple terms and directions. She's matter-of-fact—and accurate.

I found one factual error very early in the book (*The Chronicle of the Horse* is published in Middleburg, Va., not Berryville, Va.), which initially made me highly skeptical. But there was no need. This book is correct, as

one would expect of a book endorsed by the U.S. Equestrian Team. The USET logo is on the cover.

Decker provides addresses and phone numbers (even retailers) when appropriate. She doesn't set the reader up with a minimum of information and leave them hanging. She gives exactly what you need to pursue a subject to a deeper level—or to find where you can purchase something.

Like Goldilocks checking out the Three Bears' porridges, after checking out many books over the years, I finally found a book for beginners that was "just right."

C.R.F.

HORSEFEATHERS. FACTS VERSUS MYTHS ABOUT YOUR HORSE'S HEALTH. David W. Ramey, DVM. Howell Book House, 15 Columbus Circle, New York, NY 10023. 1995. 211 pp. Illus. Notes. Index. \$25.00.

I'd like to see the publishers reprint this book in paperback so that EVERY horseowner—from Olympic riders to little old ladies with retired pasture horses—would purchase a copy. *Horsefeathers* is wonderful!

Dr. Ramey dispels the myths and old wives' tales that abound about horse management and horse health. He does a wonderful job. Not only does he use a relaxed '90's tone of voice, he doesn't beat around the bush. You may even be surprised to find yourself understanding why something you firmly believed is a bunch of horse... Well, you get the

idea. This book is long overdue, but not one that just anyone could have written. Dr. Ramey has talent.

While I could give a hundred anecdotes from the book, one of my favorites was his comment about trainers who believe bute makes a horse "harder in the mouth" than with other drugs: "How can you argue with someone who says that sort of thing, anyway? If someone says, 'I think it does!' you can't exactly say, 'No you don't.'" How true.

And on feeding, one of the most misunderstood, talked-about, money-sucking elements of horsemanship: "Horses need to be fed. They should be fed regularly. That being said, the myths begin." The chapters that follow are full of feeding myths and the correct "KISS" (Keep It Simple, Silly) feeding guidelines. He incorporates the pluses of nutritionists and accompanying charts but doesn't go into them in detail.

This book is enjoyable for the experienced horseman as well as the novice. Both can laugh at the myths they have heard and know are absurd while being tactfully talked out of the ones they may harbor themselves.

The book has a minimal amount of line art throughout and no photographs. It has a large number of cartoons to break up the text which is appropriate for the book. This book is light reading full of heavy information. It is not a complete book on horse care, however. What it provides is reliable, understandable way to sort fact from fiction. If you need more information, Ramey's "Notes" give additional more technical references.

C.R.F.

Welcome New Friends

As of September 15, 1995

Angling and Hunting Booksource/
Boulder, Colo.

Mr. and Mrs. Robert L. Ashcom/
Remington, Va.

A.D. Barry/Monkton, Md.

Dr. Robert A. Berger/New York, N.Y.

Lyman G. Bloomingdale/
New York, N.Y.

Snowden Clarke/Middleburg, Va.

Dr. Rodolphe L. Coigney/New York, N.Y.

Farnham F. Collins/Millbrook, N.Y.

Mrs. Terrence D. Daniels/Greenwood, Va.

Gary L. Dycus/New York, N.Y.

Tara Finley/New York, N.Y.

Patricia Hommel/Warrenton, Va.

Jessica Hulan/Mascoutah, Ill.

Marshall W. Jenney/Cochranville, Pa.

Ed Jernigan/Nashville, Tenn.

Wendy Jones/McLean, Va.

Frederick S. Lane/Hingham, Mass.

James E. Lyons/Washington, D.C.

Michael T. Martin/New York, N.Y.

Hugh F. McGregor/Charleston, S.C.

T. Michael McGuire/Powell, Ohio

Mike A. Metro Jr./Eureka, Calif.

J. Peter Minogue/Rixeyville, Va.

Judy Myers/Reston, Va.

Doug Owens/Anacortes, Wash.

Dorothy S. Poe/Middleburg, Va.

Leslie Poste/Geneseo, N.Y.

Clive Richardson/Ulverston, England

Deborah Eve Rubin/Bethesda, Md.

John F. Warden/Woodstock, Md.

Karen Washburn/Great Falls, Va.

Susan Downie Wheeler/
Charlottesville, Va.

Mr. and Mrs. A. Ridgely White/
Middleburg, Va.

H. Thomas Wilson III/New York, N.Y.

NSL Newsbriefs

A recent redrawing of area codes in Virginia has given us a new one: 540. If you would like to call us, our phone number is now (540) 687-6542. Please make a note of it.

The International Museum of the Horse's Internet site has been selected by the Point, an Internet rating service, as one of the top 5 percent in the world.

The on-line version of the museum, which is located at the Kentucky Horse Park in Lexington, features more than 300 pages of text and 175 photos from the museum. The "Horse World" site will also include links to breed associations and other horse-related organizations; practical horse information; forums for horse community issues; and on-line exhibits from other horse-related museums. The site address is: <http://www.horsecworld.com/imh/imhmain.html>.

A grant from the Robert S. and Grayce B. Kerr Foundation of Oklahoma City funded the project. According to the museum, it will be one of the largest history museum projects on the Internet when completed. At that time, it will feature more than 900 pages of equestrian information and more than 600 photos.

"A Collector's Tour: A Closer Look at Brewster & Company" is being held Nov. 11-12 at The Museums at Stony Brook in Stony Brook, N.Y. The program is co-sponsored by the Carriage Association of America.

The program will feature the vehicles of Brewster & Company, regarded by collectors as the preeminent manufacturer of horse-drawn vehicles. The Museums' Carriage Collection includes 45 Brewster & Company Vehicles, as well as related drawings and other materials.

Speakers, a tour and informal discussion are all in the offing for Brewster and Company enthusiasts. For more information, contact Merri Ferrell, curator of the carriage collection, at (516) 751-0066, ext. 222.

Ken Sowles of Portland, Maine, has donated his library to the Carriage Museum of America in Bird-in-Hand, Pa. Sowles, a founding member of the museum and of the Carriage Association of America, presented the library with approximately 350 books, in-

NSL Welcomes British Visitors

Twenty-one art enthusiasts from England, many with backgrounds in foxhunting and horse racing, visited the Library on Sept. 11 as members of a tour hosted by the Friends of British Sporting Art, London. After introductory remarks by Alexander Mackay-Smith and Peter Winants, the visitors were shown the NSL collection by Laura Rose.

Several days were spent in Washington, D.C., upon the arrival of the group on Sept. 6. Visits included Mt. Vernon, the White House, the British Ambassador's residence and the Phillips Collection of French Impressionist art.

A two-day stay in Charlottesville had stops at Monticello, the University of Virginia and two private art collections. Then, it was off to Richmond and the Virginia Museum of Fine Arts to view the Paul Mellon Collection of Sporting Art, and to hear remarks by Malcolm Cormack, Curator.



The tour culminated with two days in northern Virginia. At Upperville, they were treated to a visit to Mr. Mellon's Rokeby Farm and The Brick House, which houses parts of Mr. Mellon's art and book collections; at Morven Park, Leesburg, visits were made to the Museum of Hounds and Hunting and the Winmill Carriage Collection.

cluding Alfred Boag's 1890 *Practical Guide to Coach Painting*, which the author claimed to be the first British book on coach painting.

In other news, the museum is interested in reprinting William Felton's 1794-1796 *A Treatise on Carriages*. Those wishing to subscribe should contact librarian Susan Green at (717) 656-7019.

The week of November 13-19 isn't just any week—it's also National Children's Book Week. This year's theme is "Bound for Discovery."

Next time you're in a bookstore or your local library, get reacquainted with a classic horse book from your childhood, perhaps *The Black Stallion*, *Black Beauty*, or *Misty of Chincoteague*. There is also always a new crop of favorites-to-be, such as these children's titles on the NSL shelves: *On the Trail with Miss Pace* by Sharon Phillips Denslow (Simon & Schuster, 1995); *Hazel Rides a Horse* by Ruth Tilden (Western Publishing, 1994); and *Plugly, The Horse that Could Do Everything* by Cooky McClung (Half Halt Press, 1993).

The Stable Companion, a literary magazine for horse lovers, is looking for entries for its "First Annual Houyhnhnm Literary Contest." Winning entries of fiction, poetry, nonfiction and personal narrative will be published in the magazine's March 1996 issue, and will receive a \$50 cash prize. For more information, contact *The Stable Companion*, P.O. Box 6485, Lafayette, IN 47903.

Are you a serious book collector? If so, don't miss Nicholas A. Basbanes' *A Gentle Madness: Bibliophiles, Bibliomanes, and the Eternal Passion for Books* (New York: Henry Holt, 1995). Basbanes tells the tales of some of the most passionate book collectors in history.

Take, for example, Carter Burden, who once spent \$20,000 on a first edition of Sinclair Lewis's children's book *Hike and the Aeroplane*; he already had a copy of the book, but it lacked the dust jacket. There was also the former monk who robbed and murdered at least eight people in his quest for books. Enjoy!

Exhibition Spotlight

The following is a list of exhibitions that NSL members may find of interest. A contact number is included; we encourage you to check schedules and hours before attending.

CO. DENVER. State Historical Society of Colorado. "Thundering Hooves: Five Centuries of Horse Power in the American West." Through Nov. 3, 1995. (303) 866-3919. Features more than 400 objects relating to the region's four major horse cultures: Spanish conquistadores, Mexican vaqueros, Southern Plains Indians and North American cowboys. The exhibit's next stop is the Children's Museum of Indianapolis, Feb. 3-May 5, 1996.

KY. LEXINGTON. American Saddle Horse Museum, Kentucky Horse Park. "Artists Look at Saddlebreds: The Museum Collection." Through Nov. 30, 1995. (606) 259-2746. This exhibit features the museum's collection of paintings and sculpture, including works by Edwin Bogucki, James Crowe, George Ford Morris, Marilyn Newmark, Gwen Reardon, Cindy Wolf and others. More than 100 works of art representing the American Saddlebred horse are on display.

KY. LOUISVILLE. Kentucky Derby Museum. "They Love the Game." through January 30, 1996. (502) 637-1111. The photographs of Dell Hancock, who sets her sights on the world of Thoroughbred racing and its people, are featured. Also, from Nov. 18, a miniature reproduction of the Whitney mansion and three outbuildings, executed with minute detail and accuracy, will be on display indefinitely.

N.Y. SARATOGA SPRINGS. National Museum of Racing. "A Tradition of Jumpers: American Steeplechasing from 1834-1995." Through Oct. 31, 1995. (518) 584-0400. This exhibition, which celebrates the centennial year of the National Steeplechase Association, explores the history of the sport. It includes paintings by Munnings, Alken, Stull and others, as well as sculptures, books, trophies and other objects associated with chasing. Segments of the exhibit will be on display at various race meetings this fall and next spring.

N.Y. STONY BROOK. The Museums at Stony Brook. "Creating a Consumer Culture in America, 1880-1930." Through Oct. 29, 1995. (516) 751-0066. The exhibition explores the changes in the way goods were marketed and sold as America evolved

from an agricultural society to an industrialized one. Included is a circa 1900 perfume wagon from the Museums' carriage collection, an example of the way early entrepreneurs used their vehicles as advertising vehicles by painting trademarks and slogans on them. Other trade vehicles are on display in the Carriage Museum.

OK. OKLAHOMA CITY. The National Cowboy Hall of Fame. "Hopalong Cassidy: King of the Licensed Cowboys." Through Jan. 7, 1996. (405) 478-2250. The nostalgia of William "Hopalong Cassidy" Boyd and his television and film career are brought to life in more than 600 objects, including movie memorabilia and personal artifacts. In addition, "Bill Gollings: Ranahan Artist" will be on display through Jan. 7, 1996.

TX. KERRVILLE. Cowboy Artists of America Museum. "The Art of Fred Harman." Through Dec. 4. (210) 896-2553. Over 40 pieces of artwork by the creator and illustrator of the comic-strip cowboy, *Red Ryder*. The display includes original *Red Ryder* cartoons, oil paintings, bronzes, drawings and sketches by the artist, as well as memorabilia related to the comic strip.

VA. MARTINSVILLE. The Virginia Museum of Natural History. "1996 Art and the Animal Exhibition." Dec. 1, 1995-Feb. 25, 1996. (703) 666-8600. This traveling show features 60 pieces of contemporary animal and wildlife paintings and sculpture by member of the Society of Animal Artists. The

next stop is the Arts and Science Center for Southeast Arkansas in Pine Bluff, Ark., opening March 13.

VA. RICHMOND. The Virginia Museum of Fine Arts. "A-Hunting We Will Go." Through March 31, 1996. (804) 367-0852. This show is devoted to 18th- and 19th-century representations of foxhunting in the museum's Paul Mellon Collection. It includes some 50 images of foxhunting by such masters of sporting art as Henry Alken, James Pollard, James Seymour, Thomas Rowlandson and Sawrey Gilpin.

VT. SHELBURNE. National Museum of the Morgan Horse. "Horses, Cavalry and the Civil War." Through June 8, 1996. (802) 985-8665. This exhibit explores the role of horses and cavalry in the Civil War. Tack, sabers, firearms, photographs, uniforms, letters and more from the NMAH's collection and from public and private collections around the country are on display.

WY. JACKSON HOLE. National Museum of Wildlife Art. "Frank Hoffman: Sporting Artist." Through Jan. 8, 1996. (307) 733-5771. The museum's Western Visions Gallery features approximately 20 oil paintings and sketches focusing on the artist's hunting and sporting art. He was perhaps best known for his paintings that first appeared in the "Brown and Bigelow" calendar in 1942; 150 of his works eventually made their way into the calendars, which hung in homes throughout the nation.



James Pollard's Returning Home by Moonlight, a hand-colored aquatint, is included in the "A-Hunting We Will Go" exhibition at the Virginia Museum of Fine Arts. The exhibition will be open through March 31, 1996.

COURTESY VIRGINIA MUSEUM OF FINE ARTS

New Arrivals

Britton, Vanessa

Alternative Therapies for Horses

London: Ward Lock, 1995.

Byrne, Ed

Ed Byrne's Racing Year

Bridport, Dorset: Trainers Record, 1980.

Callahan, Ken

Dictionary of Sporting Pen Names

Peterborough, N.H.: Callahan & Company, Book-sellers, 1995.

Cavanna, Betty

Wanted: A Girl for the Horses

New York: William Morrow and Co., 1984.

Corbett, Edward

An Old Coachman's Chatter

London: Richard Bentley and Son, 1890.

Decarpentry, Albert Eugene Edouard

The Spanish Riding School in Vienna

London: J.A. Allen & Co., n.d.

Decker, Kate Delano-Condux

Riding: A Guide for New Riders

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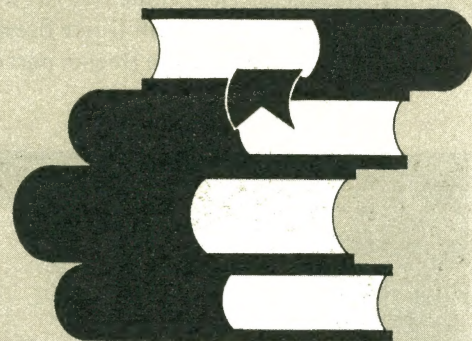
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Gift Horses

Boehm Ceramic Donated

A ceramic sculpture of a Percheron work horse by Edward Marshall Boehm has been donated to the Library by the family of the late Humphrey S. Finney.

Finney, who died in 1984, was field secretary of the Maryland Horse Breeders Association and founder of *The Maryland Horse* magazine in 1934. Later, he became chief executive officer of the Fasig-Tipton Co., the horse auctioneering firm. The Library's collection includes a copy of Finney's 1949 book *A Stud Farm Diary*, which was a compilation of articles that originally ran in *The Blood-Horse*.

Finney's first job upon coming to this country from England was in Michigan with work horses. He never lost enthusiasm for the draft horse breeds, and he annually sponsored classes for them at the Maryland State Fair. In recognition, the Maryland Draft Horse Breeders Association presented Finney with the Boehm porcelain in 1948.



PETER WINANTS PHOTO

Boehm, a native of Maryland, is best known internationally for his figures of birds. His work is on permanent display at the Metropolitan Museum of Art and in the collections of President and Mrs. Eisenhower, Queen Elizabeth II and Prince Philip and President Rene Coty of France.

Other Recent Gifts

Many books and serials have found their way to the NSL over the last few months. Norman M. Fine donated a copy of his book *The Norfolk Hunt*, and Clifford Hunt donated a copy of his book *An Irish Legend*. Barbara Cole sent over 100 horse books and serials, including several volumes of *The Arabian Stud Book*. Special thanks to Mary Sue Allinson and David K. Diebold, who provided us with copies of Sidney Markman's *The Horse in Greek Art* and Edward Corbett's *An Old Coachman's Chatter*, respectively, from our "Books Wanted" list.

We are also grateful to the following donors for their contributions, both big and small, of books: Dr. Laura Jane Schrock, Patte Zumbrun, Mr. and Mrs. John Stanford, Col. & Mrs. Samuel Richards, Mary Shoemaker, Leonard Perlmutter, Mr. and Mrs. Jack Ozment, Anne Dawson, Storey Publishing, Syracuse University Press, Deborah Eve Rubin, J. A. Allen & Co., Laura Rose, Mary Shoemaker, Robert Banner Jr., Anita Ramos, Mrs. Orme Wilson Jr., Mrs. A. Ridgely White, Arthur W. Arundel, Dr. Horace Laffaye, John H. Fritz, Howell Book House, *The Chronicle of the Horse*, Dr. Joseph Stuart, McFarland & Co., the Purcellville (Va.) Library, David Williams and Howell Book House.

If you look at the "New Arrivals" listings on page 13, you will see how, thanks to support of our donors, our collection continues to grow. Thank you, donors!

This Edward Boehm porcelain was presented to the late Humphrey S. Finney at the 1948 Maryland State Fair. Finney's family recently donated the sculpture to the NSL.



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